

**FREEDOM OF INFORMATION  
AND  
PRIVACY ACTS**

**SUBJECT: COMMUNIST INFILTRATION-MOTION  
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

**FILE NUMBER: 100-138754**

**SERIAL:250**

**PART: 4 OF 15**



**FEDERAL BUREAU OF INVESTIGATION**

July 11, 1947

**MEMORANDUM FOR THE DIRECTOR**

The attached memorandum summarizes the information in the Bureau's possession concerning the Communist infiltration of the motion picture industry. There are set out alphabetically between pages 3 and 24 the names of all of the persons in the motion picture industry whom we know to be or to have been Communists. Individual memoranda are being prepared on Charles Chaplin, Edward G. Robinson, John Garfield, Herbert Eiberman, John Howard Lawson, and probably a few other more prominent Communists or Communist sympathizers in the movie industry, in order that Mr. Nichols may have this information in preparing data for the Farrell Thomas Committee. The attached memorandum, of course, will furnish the over-all background picture.

|                |       |
|----------------|-------|
| Mr. Tolson     | _____ |
| Mr. E. A. Tamm | _____ |
| Mr. Clegg      | _____ |
| Mr. Glavin     | _____ |
| Mr. Ladd       | _____ |
| Mr. Nichols    | _____ |
| Mr. Rosen      | _____ |
| Mr. Tracy      | _____ |
| Mr. Carson     | _____ |
| Mr. Egan       | _____ |
| Mr. Gurnea     | _____ |
| Mr. Harbo      | _____ |
| Mr. Hendon     | _____ |
| Mr. Pennington | _____ |
| Mr. Quinn Tamm | _____ |
| Mr. Nease      | _____ |
| Miss Gandy     | _____ |

Respectfully,

Attachment  
EAT:nl

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 2-2-88 BY 60286 JAB

SEP 25 1947

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INDEXED  
OCT 20 1947  
138754-250

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**SUBJECT: COMMUNIST INFILTRATION-MOTION  
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**FILE NUMBER: 100-138754**

**SERIAL: 250**

**PART: 5 OF 15**



**FEDERAL BUREAU OF INVESTIGATION**

~~Secret~~

CLASSIFIED BY 240  
EXEMPT FROM GDS CATEGORY 2+3  
DATE OF DECLASSIFICATION INDEFINITE  
mme 8/4/7

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
EXCEPT WHERE SHOWN  
OTHERWISE

COMMUNIST INFILTRATION  
OF THE MOTION PICTURE INDUSTRY

all paragraphs  
unclassified  
unless noted otherwise

Classified by 20285T3108  
Declassify on: OADR  
2-2-88  
2-24-03

July 8, 1947

~~Secret~~

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## COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

### INTRODUCTION

The Communist Party has developed an organized body in the motion picture industry particularly among the unions and cultural organizations. There are at the present time 483 individuals who are or have been identified as Communists in Hollywood. They are either connected with the motion picture industry or the radio industry. The Communists in the film colony make up a militant and trained group which is endeavoring to propagate the Communist cause through motion pictures.

### I. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD AND METHOD OF OPERATION

#### A. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD

There is set out hereinafter a list of individuals who are or have been identified as Communists in Hollywood, California. These individuals are for the most part members of the Communist Party and were formerly members of the Communist Political Association's cultural and industrial sections. Los Angeles paid informant [REDACTED]

[REDACTED] stated that Communist Party cultural and industrial sections are composed of individuals employed either in the motion picture industry or in the radio industry. This list also contains the names of individuals who are known Communist Party members or were formerly members of the Communist Political Association. Their employment in the motion picture industry has been indicated by information obtained through [REDACTED] and/or through reliable informants.

It will be noted that following the names of the individuals listed there appears six columns. A brief paragraph explaining each of these columns is being set out prior to the list to describe completely the information set out in the list of individuals identified as Communists in Hollywood.

#### I. MEMBER COMMUNIST POLITICAL ASSOCIATION, AUGUST, 1944.

An X will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association in August of 1944.

[REDACTED]

X-76

6

II. MEMBER COMMUNIST POLITICAL ASSOCIATION, JANUARY 8, 1945.

Under column Roman Numeral II an X will appear when the individual's name was found on the records of the Northwest Section of the Communist Political Association in Hollywood as obtained on January 8, 1945.

[REDACTED]

III. MEMBER COMMUNIST POLITICAL ASSOCIATION, JANUARY 16, 1945.

In the column headed by Roman Numeral III an X will appear following the names of the individuals who were identified as members of the Communist Political Association on January 16, 1945.

[REDACTED]

IV. MEMBER COMMUNIST POLITICAL ASSOCIATION, FEBRUARY 26, 1945.

Under the column captioned Roman Numeral IV an X will appear following the names of the individuals that have been identified as members of the Communist Political Association

[REDACTED]

V. MEMBER COMMUNIST PARTY, U.S.A., NOVEMBER 19, 1945.

As you will recall the Communist Political Association was dissolved in the summer of 1945 and subsequently the Party undertook to register its members under the reconstituted Communist Party, U.S.A.

[REDACTED]



[REDACTED]

The identifications effected have been indicated by an X under the column headed Roman Numeral V. It should be pointed out that this was the last occasion that access was had to the records of the cultural section of the Communist Party in Hollywood as such.

[REDACTED]

VI. MEMBER COMMUNIST PARTY, U.S.A. - CONFIDENTIAL INFORMANT OR BLACK BAG  
JOB, MAY 25, 1947.

An X will appear under column captioned Roman Numeral VI following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture and radio industry.

[REDACTED]

An individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture and radio industry by reliable confidential informants will be indicated under column VI by setting out the name of the confidential informant who so identified the individual in question.

[REDACTED] it should be pointed out that reliable paid Confidential Informant [REDACTED] who is a member of the Communist Party in Los Angeles, stated that William Alexander, the technical assistant to Harold Roberts, county membership director, maintained the "complete county records" of the Los Angeles County Communist Party.

[REDACTED]

| <u>NAME</u>                          | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|--------------------------------------|----------|-----------|------------|-----------|----------|------------|
| Adams, Alice                         |          |           |            |           |          | X          |
| Adams, Charlotte                     |          |           |            |           |          | X          |
| Adams, John                          |          |           |            |           |          | X          |
| Adler, Lalla, aka Lalla<br>Rosenfeld | X        | X         | X          | X         |          |            |
| Albert, Doris                        | X        |           | X          | X         | X        |            |
| Albert, Sam                          | X        | X         | X          | X         | X        |            |

\*Year following name of informant reflects year in which information was obtained.

| <u>NAME</u>                                   | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|---|----------|-----------|------------|-----------|----------|------------|
| Alexander, Muriel                             | X        | X         | X          | X         |          |            |
| Alland, Bill                                  |          |           |            |           |          | X          |
| Allen, Dede                                   |          |           |            |           | X        |            |
| Altman, Mischa                                | X        | X         | X          | X         |          |            |
| Ames, Robert                                  |          |           |            |           |          | X          |
| Anderson, Charles                             |          |           |            |           |          | X          |
| Atkins, Frances                               |          |           |            |           |          | X          |
| Auerbach, Leonard                             |          |           |            |           |          | X          |
| Atlas, Dorothy                                | X        | X         | X          | X         |          |            |
| Atlas, Leopold                                | X        | X         | X          | X         | X        |            |
| Aubrey, Will                                  | X        | X         | X          | X         |          |            |
| Babb, Dorothy                                 | X        | X         | X          | X         | X        | X          |
| Babb, Sonora                                  | X        | X         | X          | X         | X        |            |
| Backus, Georgia, aka Mrs.<br>Herman Alexander | X        | X         | X          | X         | X        |            |
| Barzman, Ben                                  | X        | X         | X          | X         | X        |            |
| Barzman, Norma                                | X        | X         | X          | X         | X        |            |
| Baumfeld, Frances                             | X        |           | X          |           |          | X          |
| Beard, Cecil                                  | X        |           | X          |           |          | X          |
| Beck, George                                  | X        | X         | X          | X         |          |            |
| Bela, Nicholas                                | X        | X         | X          | X         |          |            |

| <u>NAME</u>                    | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|--------------------------------|----------|-----------|------------|-----------|----------|------------|
| Benedict, Les (Len)            |          |           |            |           |          | X          |
| Bengal, Ben                    | X        | X         | X          | X         |          |            |
| Bennett, Margaret              |          |           |            |           |          | X          |
| Benoff, Mac                    | X        |           | X          |           |          |            |
| Bercovici, Frances             |          | X         | X          | X         | X        |            |
| Bercovici, Leonardo            |          | X         | X          | X         | X        |            |
| Bergman, Helmar                |          |           |            |           |          |            |
| Berkeley, Martin               | X        | X         | X          | X         |          |            |
| Berkman, Morris                |          |           |            |           |          | X          |
| Bernardi, Harold               |          |           |            |           |          | X          |
| Bernson, George                |          | X         | X          | X         |          |            |
| Berry, Gladys                  | X        | X         | X          | X         |          |            |
| Berry, Jack                    | X        | X         | X          | X         |          |            |
| Bessie, Alvah                  | X        | X         | X          | X         | X        |            |
| Bessie, Helen                  | X        | X         | X          | X         |          |            |
| Beverly, Helen, aka Helen Cobb | X        |           | X          | X         |          |            |
| Biberman, Edward               | X        |           | X          |           | X        |            |
| Biberman, Herbert              | X        | X         | X          | X         | X        |            |
| Bilberman, Libbie              |          |           |            |           |          | X          |
| Billings, Harry                |          |           |            |           |          | X          |
| Birnkrant, Arthur              | X        | X         | X          | X         | X        |            |

| <u>NAME</u>                            | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|--|----------|-----------|------------|-----------|----------|------------|
| Birquist, Lillian                      | X        | X         | X          | X         | X        |            |
| Blair, Mary                            |          |           |            |           |          | X          |
| Blake, Barbara                         |          |           |            |           |          | X          |
| Blake, Melissa                         |          |           |            |           |          | X          |
| Blake, William                         |          |           |            |           |          | X          |
| Blanchard, Robert                      | X        |           | X          |           |          |            |
| Blanco, Leo                            |          |           |            |           |          | X          |
| Blankfort, Henry                       | X        | X         | X          | X         | X        | X          |
| Blobena, Louise                        |          |           |            |           |          | X          |
| Bloch, Kalmon                          |          | X         | X          | X         |          |            |
| Blowitz, Bill                          | X        | X         | X          | X         |          |            |
| Bohnen, Roman                          | X        | X         | X          | X         |          |            |
| Bollory, Janna                         |          |           |            |           |          | X          |
| Bordages, Asa                          | X        |           |            |           |          |            |
| Boretz, Allen                          | X        | X         | X          | X         |          |            |
| Boxer, Herman                          | X        | X         | X          | X         | X        |            |
| Brackenrush, Louis                     |          |           |            |           |          | X          |
| Brand, Phoebe, aka Phoebe<br>Carnovsky | X        | X         | X          | X         | X        |            |
| Brandt, Louis                          |          |           |            |           |          | X          |
| Brandt, Janet                          |          |           |            |           |          | X          |
| Braun, Irwin                           | X        | X         | X          | X         | X        | X          |

| <u>NAME</u>       | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|-------------------|----------|-----------|------------|-----------|----------|------------|
| Bridges, Dorothy  | X        | X         | X          | X         | X        |            |
| Bridges, Lloyd    | X        | X         | X          | X         | X        |            |
| Brodine, Russell  |          |           |            |           |          |            |
| Bromberg, Joseph  | X        | X         | X          | X         | X        |            |
| - Bronson, Walter |          |           |            |           | X        |            |
| Browda, Maurice   |          | X         | X          | X         |          |            |
| Brown, Virginia   | X        | X         | X          | X         |          |            |
| Browner, Selma    |          |           |            |           |          | X          |
| Buchman, Harold   | X        | X         | X          | X         | X        |            |
| Buchman, Sidney   |          | X         | X          | X         | X        |            |
| Bunin, Lew        |          |           |            |           |          | X          |
| Burns, Jessie     | X        |           | X          |           |          |            |
| Burrows, Abraham  | X        | X         | X          | X         | X        | X          |
| Burton, Frank     |          |           |            |           |          |            |
| Burton, Val       |          | X         | X          | X         | X        |            |
| Butler, Hugo      | X        | X         | X          | X         |          |            |
| Butler, Jean      | X        | X         |            | X         |          |            |
| Byrd, Willie B.   |          |           |            |           |          | X          |
| Cameron, Russell  |          |           |            |           |          | X          |
| Carnovsky, Morris | X        |           | X          | X         | X        |            |
| Caro, Jacobino    | X        |           | X          |           |          |            |
| Carter, George    |          |           |            | X         |          |            |
| Casetta, Mario    |          |           |            |           |          |            |


| <u>NAME</u>                         | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|-------------------------------------|----------|-----------|------------|-----------|----------|------------|
| Casson, April (possibly Gasson)     |          |           |            |           |          | X          |
| Chamberlain, Howard                 |          |           |            |           |          | X          |
| Chandler, Jerry                     |          |           |            |           |          | X          |
| Chanin, Gerry, aka Gerry<br>Schlein | X        | X         | X          |           |          |            |
| Chapman, Clarise                    | X        |           | X          |           | X        |            |
| Chapman, Thomas                     | X        |           | X          |           | X        |            |
| Child, Nellise                      |          |           |            |           |          | X          |
| Christlieb, Don                     | X        | X         | X          | X         |          |            |
| Clark, Angela                       |          |           |            |           |          | X          |
| Clark, Maurice                      | X        | X         | X          | X         | X        |            |
| Clarke, David G.                    |          |           |            |           |          | X          |
| Clayton, Roger                      |          |           |            |           |          | X          |
| Cobb, Helen (Helen Beverly)         | X        | X         | X          | X         | X        |            |
| Cobb, Lee                           | X        |           |            |           | X        |            |
| Cohen, Ralph                        |          |           |            |           |          | X          |
| Coke, Dalton T.                     |          |           |            |           |          | X          |
| Cole, Beatrice                      |          |           |            |           |          | X          |
| Cole, Lester                        | X        | X         | X          | X         | X        |            |
| Coles, Nat                          |          |           | X          | X         |          |            |
| Collins, Linda                      | X        | X         | X          | X         |          |            |
| Collins, Richard                    | X        | X         | X          | X         |          |            |
| Collis, James                       | X        | X         | X          | X         | X        |            |

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| <u>NAME</u>                        | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|------------------------------------|----------|-----------|------------|-----------|----------|------------|
| Colsen, Martha                     |          |           |            |           |          | X          |
| Comingore, Dorothy (Linda Collins) | X        | X         | X          | X         |          |            |
| Compinsky, Dorothy                 |          |           |            |           | X        |            |
| Compinsky, Manuel                  |          |           |            |           | X        |            |
| Coodley, Ted                       |          |           |            |           |          | X          |
| Corey, George                      |          | X         | X          | X         | X        |            |
| Coyle, Boyd E.                     |          |           |            |           |          | X          |
| Daggett, Charles                   |          |           | X          | X         |          |            |
| Daigle, Alfred                     | X        |           | X          | X         |          |            |
| Danforth, Helen                    |          |           |            |           |          | X          |
| Davis, Florence                    |          |           |            |           |          | X          |
| Davis, Norma                       |          |           |            |           |          | X          |
| Davis, Phil                        |          |           |            |           |          | X          |
| Davis, Sid                         |          |           |            |           |          | X          |
| Decker, Bonnie                     |          |           |            |           |          | X          |
| De Silva, Howard                   | X        | X         |            | X         |          |            |
| Dassin, Jules                      | X        |           | X          | X         |          |            |
| Dessau, Paul                       |          |           |            |           |          | X          |
| Deutsch, Helen                     |          |           |            |           |          | X          |
| De Vincent, Michel J.              |          |           |            |           |          | X          |
| Di Flore, Lina                     | X        | X         | X          |           | X        |            |
| Dimondstein, Marion                |          |           |            |           |          | X          |
| Dimondstein, Morton                |          |           |            |           |          | X          |

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| <u>NAME</u>                                 | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u>  |
|---|----------|-----------|------------|-----------|----------|---|
| Dimsdale, Howard                            | X        | X         | X          | X         | X        |   |
| Dix, Marian Lloyd                           |          |           |            |           |          | X   |
| Dmytryk, Edward                             |          | X         | X          | X         | X        |   |
| Drdlik, Frank                               |          |           |            |           |          | X   |
| Duignan, Ruth                               |          |           |            |           |          | X   |
| Eassan, Paul                                |          |           |            |           |          | X   |
| Eastes, Larry                               |          |           |            |           |          | X   |
| Eastman, Mary Lou                           |          |           |            |           |          | X   |
| Edgley, Leslie (Negro)                      |          |           |            |           |          | X   |
| Eldridge, Florence (Mrs.<br>Frederic March) |          |           |            |           |          |  |
| Elfman, Sam                                 |          |           |            |           |          | X   |
| Eliscu, Edward                              | X        | X         | X          | X         | X        |   |
| Elliott, Faith                              | X        |           | X          |           | X        |   |
| Ellis, Rayme                                |          |           |            |           |          | X   |
| Ellis, Mary Jo                              | X        | X         | X          | X         |          |   |
| Elwood, Matilda                             |          |           |            |           |          | X   |
| Endore, Guy                                 | X        | X         | X          | X         | X        |   |
| Enfield, Cyril                              | X        | X         | X          | X         | X        |   |
| Englander, Margaret                         | X        | X         | X          | X         | X        | X   |
| Erwin, LeRoy F., Jr.                        |          |           |            |           |          | X   |
| Evans, Charles                              |          |           |            |           |          | X   |
| Exley, Donald                               |          |           |            |           |          | X   |
| Exley, Ruth                                 |          |           |            |           |          |   |



| <u>NAME</u>                            | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|--|----------|-----------|------------|-----------|----------|------------|
| Paragoh, Elizabeth                     |          | X         | X          | X         | X        |            |
| Parmer, Dick                           |          |           |            |           |          | X          |
| Parmer, Virginia                       | X        | X         | X          | X         |          |            |
| Pehar, Milton                          | X        | X         | X          | X         |          |            |
| Feltberg, Walter                       |          |           |            |           |          | X          |
| Fielding, Bruce                        |          |           |            |           |          | X          |
| Firedman, Frances                      |          |           |            |           |          | X          |
| Fleischman, Steve                      |          | X         | X          | X         | X        |            |
| Fletcher, Blair                        |          |           | X          |           |          |            |
| Foray, June                            | X        | X         | X          | X         | X        |            |
| Frank, Anne Ray                        | X        | X         | X          |           | X        |            |
| Freund, Burton                         |          |           |            |           |          | X          |
| Froelich, Anne, aka Mrs. Philip Taylor | X        | X         | X          | X         |          |            |
| Fuller, Lester                         | X        | X         | X          | X         | X        |            |
| Garrett, Betty                         |          |           |            |           |          | X          |
| Gersh, Phillip                         |          |           |            |           |          | X          |
| Gibson, Julie                          | X        | X         | X          | X         | X        |            |
| Gilbert, Ed                            |          |           |            |           |          | X          |
| Gilbert, Frances                       |          |           |            |           |          | X          |
| Gilbert, Jody                          | X        | X         | X          | X         | X        |            |
| Glass, Ned                             | X        | X         | X          | X         |          |            |
| Goff, Lloyd                            |          |           |            |           |          | X          |
| Goldberg, Martha                       | X        | X         | X          | X         |          |            |

| <u>NAME</u>               | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|---------------------------|----------|-----------|------------|-----------|----------|------------|
| Goldblatt, Harriet        | X        |           | X          | X         |          |            |
| Golub, Nathan             |          |           |            |           |          | X          |
| Goodwin, Finley           |          |           |            |           |          | X          |
| Gordon, Bernard           | X        |           | X          |           | X        |            |
| Gordon, Don               | X        |           | X          |           | X        |            |
| Gordon, Julian            |          |           |            |           |          | X          |
| Gorney, Jay               | X        | X         | X          | X         | X        |            |
| Gorney, Sandra            | X        | X         | X          | X         | X        |            |
| Graff, Freddy             | X        | X         | X          | X         |          |            |
| Granata, Edward P.        |          |           |            |           |          | X          |
| Grant, David              |          |           |            |           |          |            |
| Grant, Morton             | X        | X         | X          | X         | X        |            |
| Grau, Gilbert             | X        | X         | X          | X         |          |            |
| Gray, William             |          |           |            |           |          | X          |
| Green, Anna, aka Ann Koch | X        | X         | X          | X         | X        |            |
| Green, Eunice             |          |           |            |           |          | X          |
| Greenberg, Lester         |          |           |            |           |          | X          |
| Greenberg, Rosalie        |          |           |            |           |          | X          |
| Grennard, Elliot          |          | X         | X          | X         | X        |            |
| Gross, Jennie             |          |           |            |           |          | X          |
| Grumes, Albert            |          |           |            |           |          |            |
| Guilford, Jack            | X        |           | X          | X         |          |            |
| Hammer, Al                | X        | X         | X          | X         | X        |            |

| <u>NAME</u>        | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|--------------------|----------|-----------|------------|-----------|----------|------------|
| Hammer, Bea        | X        | X         | X          | X         | X        |            |
| Harper, Annette    | X        | X         | X          | X         | X        |            |
| Harris, Louis      | X        | X         | X          | X         | X        |            |
| Helford, Norris    |          |           |            |           |          | X          |
| Hellgreen, George  |          |           |            |           |          | X          |
| Hellgreen, Nora    |          |           |            |           |          | X          |
| Herman, Muriel     |          |           |            |           |          | X          |
| Hilberman, Libbie  |          |           |            |           |          | X          |
| Holland, Tom       |          | X         | X          | X         |          |            |
| Holmes, Ellen      |          |           |            |           |          | X          |
| Holzer, Herbert M. |          |           |            |           |          | X          |
| Homtrose, D. C.    |          |           |            |           |          | X          |
| Hood, Edward P     |          |           |            |           |          | X          |
| Horne, Victoria    |          | X         | X          | X         | X        |            |
| House, Mary        |          |           |            |           |          | X          |
| Hovey, Constance   |          | X         | X          | X         | X        |            |
| Hovey, Serge       |          | X         | X          | X         | X        |            |
| Hovey, Tamara      |          | X         | X          | X         | X        |            |
| Hubley, Claudia    | X        |           | X          |           |          |            |
| Hughes, Merle      |          |           |            |           |          | X          |
| Hughes, R.         |          |           |            |           |          | X          |
| Idriss, Ramiz      | X        |           | X          | X         |          | X          |
| Inge, Joe          |          |           |            |           |          |            |

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| <u>NAME</u>      | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|------------------|----------|-----------|------------|-----------|----------|------------|
| Ingram, Rex      | X        | X         | X          | X         |          | X          |
| Irwin, Leslie    |          |           |            |           |          | X          |
| Jackson, John    |          |           | X          | X         |          |            |
| James, Dan       | X        |           | X          |           | X        |            |
| James, Lillith   | X        |           | X          |           | X        |            |
| Jarrico, Paul    | X        | X         | X          | X         |          |            |
| Jarrico, Sylvia  |          |           |            |           |          | X          |
| Jasper, Helen    | X        |           | X          |           |          |            |
| Jasper, Marjorie |          |           |            |           |          | X          |
| Jones, Keith     |          |           |            |           |          | X          |
| Jones, M.        |          |           |            |           |          | X          |
| Kadish, Ben      | X        | X         | X          | X         | X        |            |
| Kahn, Gordon     | X        | X         | X          | X         | X        |            |
| Katz, Helen      |          | X         | X          | X         |          |            |
| Kaufman, Oliver  |          |           |            |           |          | X          |
| Keran, Chuck     |          |           |            |           |          | X          |
| Kerwin, Jeanne   |          | X         | X          | X         |          | X          |
| Killian, Victor  | X        | X         | X          | X         | X        |            |
| King, Don        | X        | X         | X          | X         |          |            |
| Kraft, Hyman     | X        | X         | X          | X         | X        |            |
| Krasnow, Ben     |          |           |            |           |          | X          |
| Lamar, Truman    |          |           |            |           |          | X          |
| Landers, Harry   |          |           |            |           |          | X          |
| Lang, David      |          |           |            | X         |          |            |

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| <u>NAME</u>          | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|----------------------|----------|-----------|------------|-----------|----------|------------|
| Lardner, Ring, Jr.   | X        | X         | X          | X         | X        |            |
| Larkin, Katherine    |          |           |            |           |          | X          |
| Lauay, Phyliss       |          |           |            |           |          | X          |
| Lawson, John Howard  | X        | X         | X          | X         | X        |            |
| Lawrence, Marc       | X        | X         | X          | X         | X        |            |
| Lee, Canada          | X        |           |            |           |          |            |
| Lee, Sandra          |          |           |            |           |          | X          |
| Lees, Robert         | X        | X         | X          | X         | X        |            |
| Lennart, Isabel      | X        | X         | X          | X         | X        |            |
| Lenzen, Miriam       |          |           |            |           |          | X          |
| Lessner, Herbert     | X        | X         | X          | X         |          |            |
| Levy, Melvin         | X        | X         | X          | X         | X        |            |
| Lewis, Harvey        |          |           |            |           |          | X          |
| Lewis, Herbert Clyde |          | X         | X          | X         | X        |            |
| Leyda, Jay           | X        |           |            |           |          |            |
| Lloyd, Norman        |          | X         | X          | X         | X        |            |
| Logan, Humphrey      |          |           |            |           |          | X          |
| MacClelland, Ken     |          |           |            |           |          | X          |
| McHugh, Kitty        | X        | X         | X          | X         |          |            |
| McNeil, Allan D.     |          |           |            |           |          | X          |
| McVeigh, Paul        | X        | X         | X          | X         | X        |            |
| Maes, Simone         |          |           | X          |           |          | X          |
| Mahler, Lillie       | X        | X         | X          | X         |          |            |
| Maltz, Albert        | X        | X         | X          | X         |          |            |

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| <u>NAME</u>                   | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u>  |
|-------------------------------|----------|-----------|------------|-----------|----------|---|
| Manoff, Arnold                | X        | X         | X          | X         | X        | X   |
| Mann, Hack                    |          |           |            |           |          | X   |
| Mann, Winnie                  |          |           |            |           |          | X   |
| March, Frederic               |          |           |            |           |          |    |
| Marchionni, Charles           |          |           |            |           |          | X   |
| Marlowe, Brian                | X        | X         | X          | X         | X        |   |
| Mason, Esta                   |          | X         | X          | X         |          |   |
| Mattison, Mathew              |          |           |            |           |          | X   |
| Mayer, Ray                    |          | X         | X          | X         |          |   |
| Meadow, Leon                  |          |           |            |           | X        |   |
| Mendelssolm, Lafcadio         |          |           |            |           |          | X   |
| Menkes, Gertrude              |          |           |            |           |          | X   |
| Menkin, Lawrence              |          |           |            |           |          | X   |
| Miller, John                  | X        | X         | X          | X         | X        | X   |
| Miller, Patricia              | X        | X         | X          | X         | X        | X   |
| Miller, Virginia              |          |           |            |           |          | X   |
| Millholland, Charles          | X        | X         | X          | X         | X        |   |
| Mischel, Florence             | X        | X         | X          | X         | X        |   |
| Mischel, Joseph               | X        | X         | X          | X         | X        |   |
| Morgan, Joe                   |          |           |            |           |          |  |
| Moore, Irving                 |          | X         | X          | X         | X        | X   |
| Morley, Hank                  |          |           |            |           |          | X   |
| Morley, Karen aka Karen Vicor |          | X         | X          | X         | X        |   |

| <u>NAME</u>         | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|---------------------|----------|-----------|------------|-----------|----------|------------|
| Moss, Jack          | X        | X         | X          | X         | X        |            |
| Mullen, Virginia    |          |           |            |           |          | X          |
| Murphy, Maurice     |          |           |            |           |          | X          |
| Myers, Al           | X        | X         | X          | X         |          |            |
| Meyers, Barbara     | X        |           | X          |           |          |            |
| Myers, Henry        | X        | X         | X          | X         |          |            |
| Nelson, Ruth        | X        | X         | X          | X         |          |            |
| Nicholas, Geraldine | X        | X         | X          | X         | X        |            |
| O'Flaherty, E. B.   |          |           |            |           |          | X          |
| Offner, Herbert     | X        | X         | X          | X         |          |            |
| Oranata, Edward S.  |          |           |            |           |          | X          |
| Orme, Rosemary S.   |          |           |            |           |          | X          |
| Ornitz, Sam         | X        | X         | X          | X         | X        |            |
| Paige, Clinton      |          |           |            |           |          | X          |
| Palastky, A.        |          |           |            |           |          | X          |
| Paley, Stanley      |          | X         | X          | X         |          |            |
| Parker, Lillian     |          |           |            |           |          | X          |
| Parks, Larry        | X        | X         | X          | X         | X        |            |
| Pederson, Peter     |          |           |            |           |          | X          |
| Peel, Spencer       |          |           |            |           |          | X          |
| Pelleti, John V.    |          |           |            |           |          | X          |
| Perlin, Paul        | X        |           | X          |           |          | X          |
| Peters, John        |          |           |            |           |          | X          |
| Philips, Peggy      |          | X         | X          | X         |          |            |

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| <u>NAME</u>            | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|------------------------|----------|-----------|------------|-----------|----------|------------|
| Pine, Les              |          |           |            | X         | X        |            |
| Pinney, Ted            |          |           |            |           |          | X          |
| Placet, Kermit         |          |           |            |           |          | X          |
| Polonsky, Abraham      |          |           |            |           | X        |            |
| Powell, Homer          |          |           |            |           |          | X          |
| Prager, Stanley        | X        | X         | X          | X         | X        |            |
| Pratt, Carolyn         |          |           |            |           |          | X          |
| Privet, Lucien         | X        | X         | X          | X         | X        |            |
| Ragsdale, Byron Young  |          |           |            |           |          | X          |
| Ragsdale, Lacalla W.   |          |           |            |           |          | X          |
| Rapf, Maurice          | X        | X         | X          | X         | X        |            |
| Ravetch, Irving        |          | X         | X          | X         |          |            |
| Reed, Valerie          |          |           |            |           |          | X          |
| Reid, Arnold           |          |           |            |           | X        |            |
| Revel, Elaine          |          |           |            |           |          | X          |
| Revere, Anne           | X        | X         | X          | X         | X        |            |
| Reynolds, Jack         | X        |           | X          |           |          | X          |
| Richards, Robert L.    |          | X         | X          | X         |          |            |
| Richardson, Carolyn    |          | X         | X          | X         |          |            |
| Richardson, Melonie    |          | X         | X          | X         |          |            |
| Richardson, William L. |          | X         | X          | X         |          |            |
| Rinaldo, Frederic      | X        |           | X          |           |          | X          |
| Ripps, Harry           | X        |           | X          |           |          |            |

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| <u>NAME</u>         | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|---------------------|----------|-----------|------------|-----------|----------|------------|
| River, Joerney      |          | X         | X          | X         |          |            |
| River, W. L.        | X        |           |            |           | X        |            |
| Roberts, Stanley    |          |           |            |           |          | X          |
| Robinson, Earl      | X        | X         | X          | X         |          |            |
| Robinson, Edward G. |          |           |            |           |          |            |
| Robinson, Jerry     |          | X         | X          | X         | X        |            |
| Robison, David      | X        |           | X          | X         |          |            |
| Rohl, Anita         |          |           |            |           |          | X          |
| Rohl, Dave          |          |           |            |           |          | X          |
| Rolfe, Ed           | X        | X         | X          | X         | X        |            |
| Roma, Margrit       |          |           |            |           |          | X          |
| Romano, Amelia      | X        | X         | X          | X         | X        |            |
| Romano, Mary        |          |           |            |           |          | X          |
| Roth, Esther        | X        | X         | X          | X         | X        |            |
| Roth, Henry         | X        | X         | X          | X         | X        |            |
| Roth, Richard       |          |           |            |           |          | X          |
| Rossen, Robert      | X        |           | X          |           | X        |            |
| Rotstein, Herman    | X        | X         | X          | X         |          |            |
| Rousseau, Louise    |          |           |            |           |          | X          |
| Rubane, B.          |          |           |            |           |          | X          |
| Rudnick, Stella     |          | X         | X          | X         | X        |            |
| Ruskin, B.          |          |           |            |           |          | X          |
| Ruskin, Shimen      | X        | X         | X          | X         | X        |            |
| Ryan, Ralph         |          |           |            |           |          |            |

| <u>NAME</u>          | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|----------------------|----------|-----------|------------|-----------|----------|------------|
| Sak, Gus             |          |           |            |           |          | X          |
| Salt, Waldo          | X        | X         | X          | X         |          |            |
| Samuels, Murray      | X        | X         | X          | X         |          |            |
| Sandell, Bea         | X        | X         |            | X         |          |            |
| Sandell, George      |          | X         | X          | X         |          |            |
| Sanford, John        | X        | X         | X          | X         | X        |            |
| Sanford, Marguerite  | X        | X         | X          | X         |          |            |
| Saul, Oscar          | X        | X         | X          | X         |          |            |
| Saylin, Marcella     |          |           |            |           |          | X          |
| Schaftel, George     |          |           | X          | X         |          |            |
| Schneider, Paul      |          |           |            |           |          | X          |
| Schoenfeld, Benard   |          |           |            |           | X        |            |
| Schuelberg, Virginia | X        |           | X          | X         |          |            |
| Schuler, Dorothy     |          |           |            |           |          | X          |
| Schwartz, Zack       |          |           |            |           |          | X          |
| Scott, Adrian        | X        | X         | X          | X         | X        |            |
| Seffinger, Ben       |          |           |            |           |          | X          |
| Seigel, Sanford      |          |           |            |           |          | X          |
| Selic, Leonard       | X        | X         | X          |           |          |            |
| Sellers, Kay         |          | X         | X          | X         |          |            |
| Selvin, Min          | X        |           | X          |           |          |            |
| Shaw, Ben            | X        | X         | X          | X         | X        |            |
| Sherwood, Stanley    |          |           |            |           |          | X          |
| Shore, Wilma         | X        | X         | X          | X         | X        |            |
| Short, Anita         |          |           |            |           |          | X          |

| <u>NAME</u>                                     | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|---|----------|-----------|------------|-----------|----------|------------|
| Short, Robin                                    | X        | X         | X          | X         |          |            |
| Siegel, Sam                                     |          | X         | X          | X         | X        |            |
| Simmons, Mike                                   |          |           |            |           |          | X          |
| Sklar, George                                   | X        | X         | X          | X         |          |            |
| Smith, Art                                      | X        | X         | X          | X         |          |            |
| Smith, Corinne                                  |          |           |            |           |          | X          |
| Smith, Edward, was Israel<br>Malensky           | X        | X         | X          |           |          | X          |
| Smith, Harold                                   | X        | X         | X          | X         | X        | X          |
| Smith, James                                    |          |           |            |           |          | X          |
| Smith, Lita                                     |          |           |            |           |          | X          |
| Smith, Milton                                   | X        | X         | X          | X         |          |            |
| Smith, Ralph                                    |          |           |            |           |          | X          |
| Sniffin, Jane                                   |          |           |            |           |          | X          |
| Snyder, Mike                                    |          |           |            |           |          | X          |
| Solomon, Jack                                   |          |           |            |           |          | X          |
| Solomon, Louis                                  | X        | X         | X          | X         | X        |            |
| Sondergaard, Gale, aka Mrs.<br>Herbert Biberman | X        | X         | X          | X         | X        |            |
| <del>Sorrell, Herbert K.</del>                  |          |           |            |           |          |            |
| Spencer, Helen E.                               | X        |           | X          |           |          |            |
| Spencer, Ray                                    | X        | X         | X          | X         | X        |            |
| Steele, Dorothy                                 |          |           |            |           | X        |            |
| Stein, Philip                                   |          |           |            |           |          | X          |

| <u>NAME</u>       | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|-------------------|----------|-----------|------------|-----------|----------|------------|
| Stevenson, Philip |          | X         | X          | X         | X        |            |
| Stewart, Gordon   |          |           |            |           |          | X          |
| Stillman, Sam     |          |           |            |           |          | X          |
| Stone, George     |          |           |            |           |          | X          |
| Strauss, Theodore |          |           |            |           | X        |            |
| Sullivan, Glenda  | X        |           | X          |           |          |            |
| Taffel, Bess      | X        | X         | X          | X         | X        |            |
| Tanner, Harry     |          | X         | X          | X         |          |            |
| Tarcai, Mary      | X        | X         | X          | X         | X        |            |
| Tarloff, Frank    | X        | X         | X          | X         | X        |            |
| Thery, Jacques    |          |           |            |           |          | X          |
| Thomas, George H. | X        | X         | X          | X         |          | X          |
| Tolins, Natalie   |          |           |            |           |          | X          |
| Towbin, Cyril     | X        | X         | X          | X         | X        |            |
| Townsend, Leo     | X        | X         | X          | X         | X        |            |
| Trabin, Rosabelle |          |           |            |           |          | X          |
| Trabue, Marion    |          |           | X          |           |          |            |
| Tree, Dorothy     | X        | X         | X          | X         | X        |            |
| Trivers, Paul     | X        | X         | X          | X         | X        |            |
| Trumbo, Dalton    | X        | X         | X          | X         | X        |            |
| Turner, Jeanne    |          |           |            |           |          | X          |
| Tuttle, Frank     | X        | X         | X          | X         | X        |            |
| Tuttle, Karen     | X        | X         | X          | X         |          |            |
| Urban, Paul       |          |           |            |           |          |            |
| Uris, Michael     | X        | X         | X          | X         | X        |            |

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| <u>NAME</u>             | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|-------------------------|----------|-----------|------------|-----------|----------|------------|
| Urme, Rosemary S.       |          |           |            |           |          | X          |
| Valz, (or Volz), Raddie |          |           |            |           |          | X          |
| Vandermenlen, Harry     |          |           |            |           |          | X          |
| Van Der Kar, Joseph     |          |           |            |           |          | X          |
| Van Sickle, Ruth        |          |           |            |           |          | X          |
| Viertel, Virginia       |          | X         |            |           | X        |            |
| Villard, Paul           | X        | X         | X          | X         |          |            |
| Vincent, Mark           |          |           | X          |           |          |            |
| Virgo, Jean             | X        | X         | X          | X         | X        |            |
| Virgo, Peter            | X        | X         | X          | X         | X        |            |
| Wakestein, Hy           |          |           |            |           |          | X          |
| Walden, Alexander       | X        | X         | X          | X         | X        |            |
| Walker, Thelma          |          |           |            |           |          | X          |
| Walper, Norman          |          | X         | X          | X         | X        |            |
| Ware, Eugene            |          | X         | X          | X         |          |            |
| Warren, Lucy            |          |           |            |           |          | X          |
| Washington, Norma       |          | X         | X          | X         |          |            |
| Watts, William          | X        | X         | X          | X         |          |            |
| Weber, John Mrs.        | X        | X         | X          | X         |          |            |
| Webster, Sherman B.     |          |           |            |           |          | X          |
| Weil, Richard           |          | X         | X          | X         |          |            |
| Weiner, Herman          |          |           | X          | X         |          | X          |
| Weintraub, Al           |          |           |            |           |          | X          |
| Wexley, John            | X        |           | X          |           | X        |            |

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| <u>NAME</u>         | <u>I</u> | <u>II</u> | <u>III</u> | <u>IV</u> | <u>V</u> | <u>VI*</u> |
|---------------------|----------|-----------|------------|-----------|----------|------------|
| White, Isidore      |          |           |            |           |          | X          |
| Whitman, Ernest     |          | X         | X          | X         |          |            |
| Whitney, Lynn       | X        | X         | X          | X         | X        |            |
| Wilcox, Pamela      |          | X         | X          | X         | X        |            |
| Williams, Bob       |          |           |            |           |          | X          |
| Williams, Frances   |          |           |            |           |          | X          |
| Wilner, George      |          |           |            |           |          | X          |
| Wilner, Tiba Carlin |          |           |            |           |          | X          |
| Wilson, Alice       |          |           |            |           |          | X          |
| Winchell, Prentiss  |          | X         | X          | X         | X        |            |
| Winters, Bea        | X        |           | X          |           |          | X          |
| Wroblewski, Mary    |          |           |            |           |          | X          |
| Yaris, Buddy        | X        | X         | X          | X         | X        |            |
| Yarrick, Maia       |          |           |            |           |          | X          |
| Yubave, Corrine     |          |           |            |           |          | X          |
| Yurden, Clay        |          |           | X          | X         | X        |            |
| Zeller, David       |          |           |            |           |          | X          |

\*Year following name of informant reflects year in which information was obtained.

## B. METHOD OF OPERATION

As a part of the general program of Communist penetration into the motion picture industry Confidential Informant [REDACTED] of the Los Angeles Office has reported that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance. A large percentage of such individuals have been brought into Hollywood commencing in 1935 through 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated March 7, 1947.

Confidential Informant [REDACTED] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [REDACTED] has related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [REDACTED] and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature. Other individuals of this type who have been elevated to key positions in the industry include the following:

MacDougall, Panald - Made producer by Warner Bros.

Kurnitz, Harry - Associate Producer with Mary Pickford and Lester Cowan

Kanin, Garson - Producer with Universal-International

Caspary, Vera - Long-term writer with Eagle-Lion

Sperling, Milton - Producer, Warner Bros.

Kazan, Elia - Director, signed by Darryl Zanuck, Twentieth Century-Fox

Traube, Shepard - Signed as Director for RKO

Rossen, Robert - Director, RKO

Herbert, F. Hugh - Director, Twentieth Century-Fox

Koenig, Lester - Producer, Liberty Films, William Wyler Productions

Kelly, Gene - MGM Studios announced that he will soon be made a director for that firm.

~~SECRET~~

Informant [redacted] has stated that there has been a noticeable change take place in the general tactical lines and methods of operation of the Communist Party in the film industry. He stated that this is apparently due to the wave of exposures of individual Communists and Communist Party line followers in governmental and other circles as a part of the broad campaign of the attack now being waged on Communism. There has resulted in the Communist Party a change in its methods of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists, as well as Communist sympathizers, have been drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known have been forced to the front to carry on the program, not as Communists but camouflaged as "liberals" and "progressives."

[redacted] related that these Communists are even boring within the anti-Communist movement with the object in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorous enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "Strategy and Tactics." It should be pointed out that this Informant [redacted] is a former member of the Communist Party and consequently has considerable knowledge of the Communist movement, its strategy and tactics.

~~SECRET~~



██████████ stated that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist sympathizers some of whom were notoriously known but have protected them whenever their names or reputations have been exposed to public notice: David Selznick, Samuel Goldwyn, Warner Brothers, Charles Chaplin, and Walter Wanger. He further analyzed the present situation by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit, stating that up until very recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders have ever denounced Communism or Communists publicly. Basically, he said they are "Internationalists." Because of this the activity of the Communists and their sympathizers, who do the real work for the Communist cause, increases day by day with added influence in all departments of the motion picture industry.

## II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from [redacted] until [redacted] and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communists must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this information to the Bureau until 1942 and, consequently, this mimeographed form referred to by him is not available.

[redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

### International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1922 and 1933, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strikebreakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

### Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1935 and April of 1935 it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Workers Industrial Union which resulted in the gradual disintegration of the union. It was officially dissolved in February of 1936.

According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions. [redacted] stated that in 1937 Herbert K. Sorrell became the president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination. Consequently, in the fall of 1941 the Conference of Studio Unions was formed.

With regard to Herbert K. Sorrell, it should be pointed out that the Los Angeles Office received from Tom Cavitt, a representative of the Tenney Committee investigating un-American activities on behalf of the California State Legislature, a receipt for a Communist Party membership (Book No. 60622) with the signature "Herb Stewart." The Los Angeles Field Division also has in its files a photostatic copy of 1938 registration blank which indicates that the Party name, Herbert Stewart, was assigned Communist Party Book No. 60622. It indicated that he joined the Communist Party in 1936. This was obtained from Informant [redacted] California. These documents were furnished to the Bureau's Technical Laboratory together with known handwriting specimens of Herbert K. Sorrell. The Bureau Laboratory identified Sorrell's handwriting with that on the photostatic copy of the 1938 registration blank and the photographic copy of the membership book receipt. Confidential Informant [redacted] has identified Sorrell as the leader of the Communist controlled unions in Hollywood motion picture industry. There is no current information reflecting that Sorrell is at the present time a member of the Communist Party.

#### Conference of Studio Unions

Confidential Informant [redacted] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group to act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to [redacted] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

The unions which at present compose the Conference of Studio Unions are as follows: It will be noted that of the eleven unions listed, ten are associated with AFL.

#### Local

Screen Set Designers  
Local 1421, AFL

Screen Publicists Guild  
Local 1489, AFL

#### Parent Organization

Brotherhood of Painters, Decorators,  
and Paperhangers of America

Brotherhood of Painters, Decorators,  
and Paperhangers of America

| <u>Local</u>  | <u>Parent Organization</u>  |
|---|---|
| Screen Story Analyst Guild<br>Local 1488, AFL                 | Brotherhood of Painters, Decorators,<br>and Paperhangers of America |
| Screen Cartoonists Guild<br>Local 852, AFL                    | Brotherhood of Painters, Decorators,<br>and Paperhangers of America |
| Moving Picture Painters and<br>Scenic Artists, Local 644, AFL | Brotherhood of Painters, Decorators,<br>and Paperhangers of America |
| Special Officers and Guards<br>Local 193, AFL                 | Building Service Employees<br>International Union                   |
| Building Service Employees<br>Local 278, AFL                  | Building Service Employees<br>International Union                   |
| Studio Carpenters<br>Local 946, AFL                           | United Brotherhood of Carpenters<br>and Joiners of America          |
| Studio Electrical Workers<br>Local 40, AFL                    | International Brotherhood of<br>Electrical Workers                  |
| Studio Sheet Metal Workers<br>Local 108, AFL                  | Studio Metal Workers International<br>Union                         |
| Studio Machinists<br>Local Cinema Lodge 1185                  | International Association of<br>Machinists                          |

██████ related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, international president.

Concerning these strikes participated in by the Conference of Studio Unions, Informant ██████ has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. ██████ stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

Informant ██████ related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. ██████ continued that from March 12, 1945 until July 28 the Communist Party line in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that

view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new national chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party line, the Communist press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike. According to Informant [redacted] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [redacted] related that the real purpose of the Conference of Studio Unions was two-fold; first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called in September of 1946 by the Conference of Studio Unions. Informant [redacted] as well as [redacted]

[redacted] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles. The strikers picketing the studios were arrested for violating the Superior Court's injunction which prohibited mass picketing and the Conference of Studio Unions' leaders were arrested on charges of criminal conspiracy.

The Los Angeles Times for January 7, 1947, reflected that on November 22, 1946, the following individuals were indicted by a Los Angeles County Grand Jury for felonious conspiracy: Herbert K. Sorrell, President of the Conference of Studio Unions; Matthew Mattison, Business Agent for the Screen Story Analyst Guild; James Skelton, Studio Carpenters Local 946 and Chairman of the Strike Strategy Committee; Averill Berman, Radio Commentator; Norval Crutcher, Secretary-Treasurer of the International Alliance of Theatrical Stage Employees, Local 683; Russell L. McKnight of Local Union 683, Laboratory Technicians, IATSE; John R. Martin, Local Union 683; Laboratory Technicians, IATSE; Roy Tinsdall, International Brotherhood of Electrical Workers, Local Union 40; Frank Drdlik of the Set Decorators, Local 1421 and Carl Head, Studio Painters, Local 644; Andrew Lawless; Louis Whitman; Ray Higby, and Edward Gilbert.

With the exception of Andrew Lawless, Louis Whitman, Ray Higby, and Edward Gilbert, all of the above-listed individuals who were indicted for

felonious conspiracy have been identified by Confidential Informant [redacted] as leaders of the Communist faction within the Hollywood Studio Crafts and Unions. [redacted] stated that they are all spokesmen together with Sorrell for the program of the Communist Party. In addition, Averill Berman, radio commentator, has been identified as a former member of the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions, a Communist influenced group, and a speaker before a gathering of the American Youth for Democracy according to the People's World of September 28, 1946. On November 23, 1946, the 812 individuals who were arrested in conjunction with the mass picketing which was in violation of the Superior Court injunction were each released on \$50.00 bond. The pending court action against the strikers and leaders had not been settled as of July 8, 1947.

-The Conference of Studio Unions has also been spreading its influence into the radio field through an alliance with another group of like nature which was recently formed. This new bloc of unions is known as the Council of Radio Unions. An organizational meeting of the new group of Radio Unions was held on November 21, 1946, in Hollywood. Composing this preliminary bloc of unions are the following:

Radio Writers Guild  
Radio Directors Guild

American Federation of Musicians, Local 47  
American Federation of Radio Artists

[redacted] previously identified [redacted] related that this group announced its affiliation with the Conference of Studio Unions. Commenting on this alliance, [redacted] stated that this would be a most effective weapon (for the unions involved) because of the close affinity existing between the motion picture industry and the radio industry.

#### Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc. The Hollywood Press Times for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [redacted] has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [redacted] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and King Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild. Of this number about 100 were identified as Communists at that time through the information obtained [redacted]

[redacted] The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to [redacted] were associates of Communists reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted] of the Screen Writers Guild as well as [redacted] Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946 the "Screen Writer," the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerhips in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild only [redacted] were employed at that time in the eight major studios in the motion picture industry.

The May, 1946, issue of this same publication, "Screen Writer," listed the Screen Writers Guild studio chairmen. This list included Malvin Levy for Columbia Studios, Isabel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

On November 13, 1946, the following were elected as officers of the Screen Writers Guild: Emmett Lavery, President; Mary McCall, First Vice-President; Howard Estabrook, Second Vice-President; Hugo Butler, Third Vice-President; F. Hugh Herbert, Secretary; and Harold Buchman, Treasurer. Of these individuals, Butler and Buchman have been identified as Communists and their Communist affiliations are set out in Section of this memorandum. Mary McCall, First Vice-President, has been identified by [redacted] as having been a member of the League of American Writers, The Writers School, The Hollywood Writers Mobilization, and a member of the Hollywood Executive Board of the Hollywood Democratic Committee. The Communist connections of these organizations are discussed in Section III of this memorandum. Howard Estabrook, Second Vice-President, has been identified by Informant [redacted] as a member of the League of American Writers, and instructor at the People's Education Center in Hollywood, and a member of the Executive Council of the Hollywood Democratic Committee. The Communist connections of these groups are discussed in Section III of this memorandum.

The "Screen Writer," previously identified as the official publication of the Screen Writers Guild, carries Dalton Trumbo as editor; Gordon Kahn, managing editor, both of whom have been identified as Communists. Their Communist affiliations are set out in Section I of this memorandum. In addition to the above, Ring Lardner, Isabel Lennart, Theodore Strauss, and Paul Trivers of the editorial committee of the publication have been identified also as Communist Party members and whose Communist affiliations are set out in Section I.

As an example of the influence had by these Communists within the organization, I desire to call to your attention the October, 1946, issue of the "Screen Writer." In this publication, an editorial appears concerning the Communist inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dinsdale and Guy Eldore; a fourth

article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole referred to as Communists are set out in Section I.

In the back of the publication there is a section entitled "News Notes." An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, The People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer," resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Briefly, the American Authors Authority plan, which was conceived under the guidance of Communist Ring Lardner, calls for this group to copyright in its own name, for the benefit of its members, all material, whether stage, screen, book, magazine, or radio, and the leasing but never selling, of the rights to all of this material under copyright. The American Authors Authority would encompass the work of the members of the Screen Writers Guild, Dramatists Guild, Authors League of America and the Radio Writers Guild. This plan can be seen as an instrument which in the hands of Communists would give them complete control of all written material.

In this connection it is of interest to point out that it was ascertained from a technical surveillance which was maintained on the residence of John Howard Lawson, identified in Section I as a Communist, that Lawson on May 23, 1946 stated in a conversation with Bert Bergeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bergeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communist and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.



Screen Writers Guild Members Connected with  
the Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on Scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson  
Marc Connelly  
Sidney Buchman  
Charles Brackett  
John Houseman

Robert Rossen  
Howard Estabrook  
Howard Koch  
Harry Tugend  
Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [REDACTED] in 1944 as having been a member of the Communist Party. [REDACTED] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [REDACTED] as having been a member of the Screen Writers Guild, The League of American Writers, and The Hollywood Democratic Committee.

John Houseman has been identified by Informant Wolf as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

The Communist affiliations of Howard Estabrook have previously been reported in this section of the memorandum.

Informant [REDACTED] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and The Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [REDACTED] has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [REDACTED] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

### III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [REDACTED], previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [REDACTED] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

Informant [REDACTED] reported that in 1930 in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatres. This group was the parent of a multitude of sub-organizations which, in the United States, were known as "Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Workers' Theatres created in New York in approximate 1932. During 1934 its name was changed to the New Theatre League.

#### New Theatre League

Informant [REDACTED] has reported that this organization set up a National Executive Board in 1935 composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, Director; Lester Cole, writer; Herbert Biberman, Director; Frank Tuttle, Director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist Party affiliations are set out in Section one. Clifford Odets, according to Informant [REDACTED] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [REDACTED] as having been a member of the American League for Peace and Democracy, as well as having been active in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Donald Ogden Stewart, according to Informant [REDACTED] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the

International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

#### League of American Writers

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According to [REDACTED] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Confidential Informant [REDACTED] of the Los Angeles Office has advised that the Hollywood Chapter of the League of American Writers was established during the fall of 1935. He stated the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which, at that time, was the foremost front organization operating in the so-called cultural and intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful, which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments. [REDACTED] also related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League, being completely under the control of the Communist Party, changed its position from one of collective security to isolation, which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League of American Writers as a Communist front organization.

#### Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [REDACTED] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section One of this memorandum.

#### The Hollywood Writers Mobilization

According to Informant [REDACTED] the Hollywood Writers Mobilization is another offshoot of the League of American Writers. It came into existence in the latter part of 1941 or the early part of 1942, shortly after our entry into World War II.

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The reason for the creation of the Hollywood Writers Mobilization lies in the fact that the League of American Writers had become publicly branded as a Communist controlled organization. For example, Eugene Lyons in the widely-read book entitled, the "Red Decade", referred to the League of American Writers as a Communist-dominated group. Personnel of the new organization, the Hollywood Writers Mobilization, included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of the new organization was Robert Rossen, who has been identified as a Communist as reflected in Section One of this memorandum and who is employed in the motion picture industry as a screen writer. Rossen was also active in the Screen Writers' Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence.

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which numbered not more than twenty-five individuals. He described it as more or less a steering committee for the activities of writers in the motion picture industry controlled and operated by such individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of some of these individuals with the exception of Francis Faragoh, is set out in Section one of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line.

According to Informant [redacted], this organization injected such phases of Communist propaganda into its work as the demand for a second front, freedom for India, Independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program. In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization [redacted]

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as the "Communique" was now captioned "Communique, Hollywood Writers Mobilization for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Washington, D. C., Official Business. Penalty for Private Use to Avoid Payment of Postage, \$300 GPO." The Los Angeles Office obtained two copies of this publication, one dated April 10, 1942 and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [REDACTED] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael, are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assistance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 10, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM, Information Division. He related that shortly thereafter he was contacted by Mrs. Fay Kanin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining aid of certain film writers to publicize those things which the Office of Emergency Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter was decided upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert Horton of the Office of Emergency Management, Washington, D. C., and obtained authority to publish "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited these articles which were mimeographed, assembled and distributed by his staff to members of the Film Writers' Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild with the idea that these persons would "Spot it" in the production upon which they were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Management felt should be publicized. Shortly after this committee was formed, Washburne stated that he was contacted by the Hollywood Writers Mobilization who informed him that their organization had been set up for just such a purpose and therefore there was a duplication by the organization and the committee. Consec

he related, that the committee became a part of the Hollywood Writers Mobilization. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Hexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section One of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Corney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section One of this memorandum.

Special service contact [redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Russian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communist Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section One of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Fifth Writers' Congress. Actually, according to [redacted] this Fifth Writers' Congress was the Fifth Congress of the League of American Writers but was not termed as such due to the fact that the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant [redacted] related that the Hollywood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of

the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen identified in Section One of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Esterbrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all who have been identified with Communist influenced or infiltrated groups previously in this memorandum.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings", "When He Comes Home", "So Far So Good", "Air Transport Command", and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Bliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section One of this memorandum.

According to Informant [REDACTED], during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According, to Informant [REDACTED], in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [REDACTED] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen

members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvin Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of these individuals are set out in Section One of this memorandum.

Confidential Informant [REDACTED] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [REDACTED] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. [REDACTED] related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [REDACTED] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

|                                     |        |
|-------------------------------------|--------|
| Documentary and short subject films | - 210  |
| Radio scripts                       | - 1069 |
| War activity feature stories        | - 125  |

Confidential Informant [REDACTED] related that this Communist controlled organization had narrowed its activities considerably, confining its functions primarily to the radio field.



Hollywood Community Radio

Confidential Informant [REDACTED] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and Communist sympathizers, many of whom are active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals is set out in Section One of this memorandum. X

Informant [REDACTED] has related this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [REDACTED] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

### People's Educational Center

According to Informant [REDACTED] the Hollywood Writers' School previously referred to herein is an offshoot of the League of American Writers. He related that the Hollywood Writers' School changed its name following the announcement by Earl Browder on January 9, 1944, that the Communist Party would cease to be a political party but would become an educational organization. The name of the School was changed from the Hollywood Writers' School to the People's Educational Center. Most of the courses taught at this School were the usual ones of theory and tactics which are conducted at similar Communist schools throughout the country, according to Informant [REDACTED]. The School also conducted classes in screen writing, acting, directing, and kindred subjects. The Hollywood Branch of the People's Educational Center is located at 1717 North Vine Street in Hollywood. The Director of the School at the present time is Sidney Davison.

[REDACTED] It is not known definitely if this individual is identical with the aforementioned Sidney Davison who is the Director of this School. Confidential Informant [REDACTED] has reported that many of the individuals who have been on the executive staff and teaching staff of this organization are Communists, identifying Herb Biberman, Frank Tuttle, Edward Daytrik, Hugo Butler and Guy Endore. The Communist affiliations of these individuals are set out completely in Section I of this memorandum. Informant [REDACTED] related that the most current activity of this group appears to be the indoctrination of young people in the motion picture industry and those aspiring to get into the industry.

### The Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant [REDACTED] was set up in January of 1943. Its announced purpose was the formation of an Association of Voters in the motion picture community to support "Victory Legislation" and "Victory Candidates". Many Hollywood writers, Directors and actors who have previously been identified with the Communist movement were affiliated with this group, among which were: John Howard Lawson, Communist screen writer; Sidney Buchman, Communist writer and Frank Tuttle, Communist Motion Picture Director. The above mentioned Communists are referred to in Section I, where their complete Communist Party affiliations are set out. John Garfield, pro-Communist actor who was also associated with this group, has been identified by Informant [REDACTED] as having been affiliated with the Young Communist League, the Hollywood Anti-Nazi League, the Hollywood Democratic Committee as well as having been a member of the Screen Actors Guild and the Hollywood Independent Citizens Committee of Arts, Sciences and Professions.

The activities of the Hollywood Democratic Committee were described by Informant [REDACTED] as being under the leadership of John Howard Lawson, Communist.

Party member and leading figure among the Communist element in Hollywood. It is not, as the name might imply, officially a part of the "Democratic Party," according to [REDACTED]. He related it was a separate group composed of, in the main, individuals who associated with the Communist movement in Hollywood. Its activities were mainly devoted to publicity for favorable candidates and violent attacks against other legislators or candidates who had adopted a platform unfavorable to this organization. These undesired candidates were also undesired candidates in the eyes of the Communist Party. He described it as a group set up to work within democratic processes to carry out Communist Party doctrine as outlined by Earl Browder in 1944.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant [REDACTED]. He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer, and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section I, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions.

#### Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee.

Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." This information was obtained through a microphone surveillance on this State Convention. X

[redacted] advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned in his office at the "Daily Worker" in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

An Executive Council of 105 members was set up by the new organization in Hollywood. Out of this number, 15 were described as Communists and the majority of the remaining have a record as having been involved in Communist front groups, according to Confidential Informant [redacted]. He stated that this group developed into the main propaganda outlet for Communist doctrines in Hollywood. It appeared to follow the general Communist Party program on local, national and international issues. He related that the control exercised by the Communists in this organization was apparent because of the elected officers, the activities and the publications of this group. This organization cooperated with other known Communist front groups such as the American Youth for Democracy.

The activities of the Hollywood Branch of this organization were directed at the Jack Tenney Committee in Los Angeles in an effort to put political pressure on the Committee to cease its activities which were being directed at the faculty and radical student body elements at the University of California. [redacted] stated that the Hollywood Branch of the Independent Citizens Committee has been described as having taken part in or supported all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

According to Informant [redacted] during the 1946 elections this group supported candidates for office at the State primary elections. These same candidates were supported by the Communist Party, the only exception to this being the Communist candidate Archie Brown who conducted a write-in campaign for the governorship. He was not supported by the Hollywood Branch of this organization. Prior to the 1946 elections, this organization participated

directly and indirectly with other groups which are also known to be under the influence of Communists and Communist sympathizers in a series of political rallies for the benefit of these candidates. Despite this backing, the only major candidate elected that was supported by this group was Helen Gahagan Douglas.

In December of 1946 Confidential Informant [REDACTED] reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant [REDACTED] stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

#### Progressive Citizens of America

The new organization, the Progressive Citizens of America, was formed in Hollywood on February 11, 1947, according to Informant [REDACTED]. At this meeting which was held in the Embassy Auditorium in Los Angeles, Jo Davidson, National Co-chairman of the Progressive Citizens of America, was present. Jo Davidson has been identified by [REDACTED] as a Communist. A slate of 130 individuals was nominated by a committee to be elected as the Executive Board for this organization. Of the 130 persons on this list 26 were said to be known Communists.

The program of the Progressive Citizens of America both in Hollywood and nationally has closely paralleled that of the Communist Party. This was one of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the Hollywood Chapter. The Hollywood group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer; Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson, singer and actor.

With regard to Herman Shumlin, Informant [REDACTED] has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to [REDACTED] was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions. X

The writer, John Cromwell, has been referred to by Informant [REDACTED] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in a radio forum sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to [REDACTED] has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by [REDACTED] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant [REDACTED] as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. [REDACTED] has reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as a co-Chairman of the Progressive Citizens of America. He also, according to [REDACTED], was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council on African Affairs by Informant [REDACTED]

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council on African Affairs, a Communist influenced group.

The Hollywood Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

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### Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gail Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

### Hollywood League for Democratic Action

According to Informant [REDACTED] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

### The American Peace Mobilization

This organization was a national Communist front movement which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant [REDACTED].

### The Joint Anti-Fascist Refugee Committee

Informant [REDACTED] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among

the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee. Many prominent individuals in Hollywood who had previously associated with the Communist movement were active in this organization, including Robert Rossen and Hy Kraft, Communists whose Party affiliations are set out in Section I.

#### The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [REDACTED] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors, and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Informant [REDACTED] has related that this group, during the war, provided entertainment for Army personnel. Many of its past and present instructors or teachers and others affiliated with the Laboratory are known Communists. Others have been associated with the Communist movement through front organizations in the Hollywood motion picture industry. Such well-known Communists as J. Edgar Bromberg, Edward Dmytryk, and Frank Tuttle have been affiliated with the Laboratory as members of its faculty. The Communist Party affiliations of the aforementioned Communists are set out in Section I.

#### The American Youth for Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League. Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytryk, director; King Lardner, Jr., writer; Dalton Trumbo, writer; Albert Maltz, writer; Sam Ornitz, writer; and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.



### Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [redacted] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions". He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, according to [redacted] were active in leading this Committee. They included Frank Tuttle, Edward Dmytryk, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytryk and Sam Ornitz are set out in Section I of this memorandum. Wolf related that the entire strength of the Communist Party was concentrated on the strike through this committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

### The National Committee to Win the Peace

Confidential Informant [redacted] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of such well-known sympathizers as William Pomerance, Executive Secretary of the Screen Writers Guild, and Willis J. Hill, President of the Peoples Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

### The Hollywood Forum

The Hollywood Forum, according to Informant [redacted] was held under the auspices of the "Daily People's World", West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

### John Barnes and Associates

In August of 1946 Confidential Informant [REDACTED] related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organization, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans....." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant [REDACTED] reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

### Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [REDACTED] has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to [REDACTED] is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

### The American-Russian Institute

Confidential Informant [REDACTED] stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant [REDACTED] as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

### The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional

Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

#### Council of Hollywood Guilds and Unions

According to Confidential Informant [REDACTED] of the Los Angeles Office, this organization was originally formed to combat the anti-Communist activities of the Motion Picture Alliance for the Preservation of American Ideals. At the very beginning it was a loosely formed group composed of some 21 guilds and unions in the motion picture industry. However, the Communists seized control of the organization and have taken advantage of its position in an effort to obtain further influence among the intellectuals as well as the trade union field in the motion picture industry.

[REDACTED] This report reflected that the Council was seeking closer affiliation with the Conference of Studio Unions, a group reported by [REDACTED] to be under Communist control, and pointed out that the "progressives" (probably referring to the pro-Communist element within the Council) saw the current motion picture film strike as a serious threat to the Council of Hollywood Guilds and Unions.

The report reflected that the Council had supported measures advocated by the Communist Party in Los Angeles, including the following:

1. Participation in the fight for radio freedom.
2. Conferences with Robert Riskin of OWI on educational films for Europe.
3. Protest against the State Un-American Activities Committee.
4. Support of the proposed State FEPC legislation.
5. Sending a delegate to the "in the Peace Conference.
6. A protest against the banning of the Lena Horne film in Tennessee.

The document also reflected that the Council in the last few months has not forgotten the Yugoslavs and the Russians, as well as the drive toward World War III.

#### IV. COMMUNIST INFLUENCE IN MOTION PICTURES

According to Confidential Informant [REDACTED] the Communist Party for many years has been concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into motion pictures, these writers and directors being in a position in the creative field to determine the content of the picture. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, [REDACTED] has related, the political views and background of the writer and director are utilized to the fullest extent by the Communist Party, which has resulted in the infiltration of known Communists and Communist Party line fellow travelers into the writers and directors groups.

[REDACTED] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [REDACTED] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

"Mission to Moscow", a Warner Bros. release in May of 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [REDACTED], he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[REDACTED] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August of 1939, he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture "Mission to Moscow" is based upon the book "Mission to Moscow" written by former U. S. Ambassador to Russia, Joseph E. Davies. Due to the fact that the picture contained pro-Soviet propaganda it was criticized by several newspapers on these grounds.

[redacted] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals". As an example, he cited the picture "Meet the People". He related that "Meet the People", a Metro-Goldwyn-Mayer production, was a straight musical comedy and would not ordinarily be expected to carry a serious political message. However, a close examination of the origin of the picture, the background and activities of those who made the picture, and the obvious Communist inspiration behind the scenes, will reveal the method and tactics used by the Hollywood Communist elements to utilize the motion picture industry for propaganda purposes. The play itself was written by Henry Myers, Jay Gorney and Edward Eliscu, all Communists who have been previously identified in Section I of this memorandum.

[redacted] related that these are but few examples of the Communist influence in motion pictures. The Communists in influencing the production of these pictures do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [redacted], was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said, that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

In summarizing the above information, Confidential Informant [redacted] has stated that this influence of the Communist Party and its subservient

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apparatus in the motion picture industry was exceedingly strong. He stated that this influence was facilitated because of World War II and the trend toward internationalism, which made it possible for the exponents of certain foreign ideologies by contrast to overshadow the genuine effects of our American democracy.

An examination of the list of persons taking part in the production of a great many of the motion pictures on our screen today will reflect that a number of individuals who are known Communists or Communist sympathizers take an active part in the production of these pictures. For instance, the picture "The Strange Love of Martha Ivers", a Paramount release, was directed by Lewis Milestone whose Communist front affiliations have been previously set out; the screen play was written by Robert Rossen, identified in Section I as a Communist; and as a member of the cast was Roman Bohnen, also identified in Section I as a Communist. These individuals have been referred to by Informant [REDACTED] as the type who would not hesitate to inject propaganda sequences and suggestions into the picture.

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V. SOVIET ACTIVITIES IN HOLLYWOOD

[REDACTED]

[REDACTED]

Lawson, Maltz, Trumbo, Bessie, Dmytryk, Waxley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [REDACTED]. Charles Chaplin, according to [REDACTED] may or may not be a member of the Communist Party. However, [REDACTED] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [REDACTED] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organisations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum.

Mikhail Kalatozov, Soviet motion picture representative, came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the "Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

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[REDACTED]

[REDACTED]

In May of 1944, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowzov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [REDACTED] of the Production Division for Bell and Howell, motion picture manufacturing company, related that Irsky in his contacts with him indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[REDACTED]

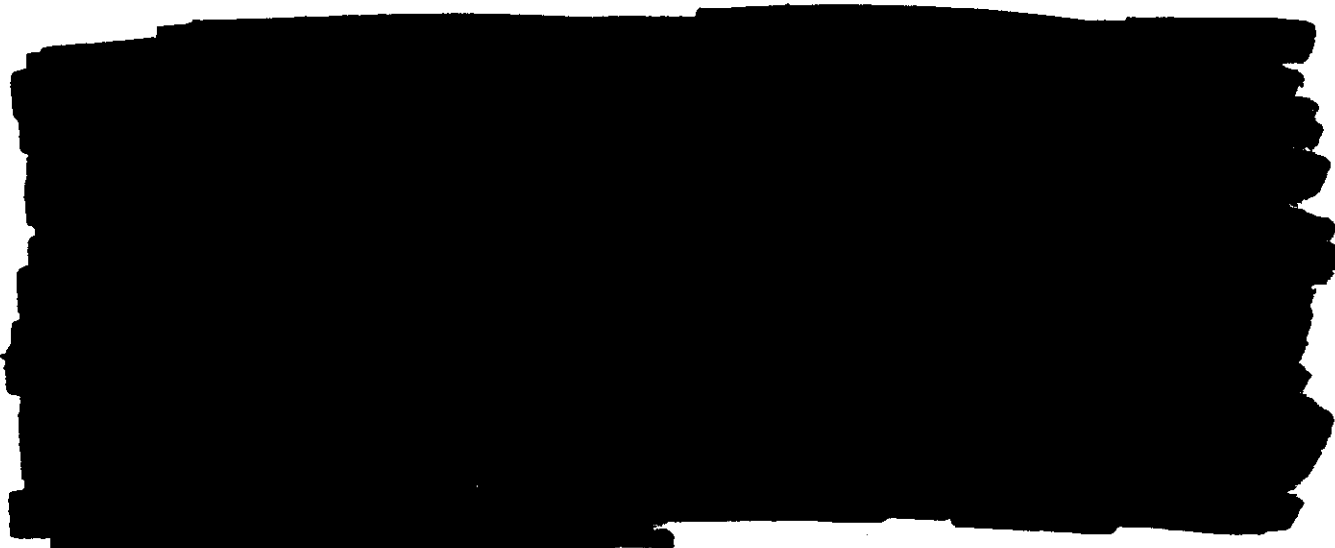
The Los Angeles papers carried numerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles



Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of this party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests-----  
"While millions are starving in Europe-----providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer to his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.



[REDACTED]

Since Shirley Koploy is employed in the Office of the American-Russian Institute in Los Angeles, [REDACTED]

[REDACTED] Two documents [REDACTED] relating to the motion picture industry. One of these dealt with various departments in the United States Motion Picture Studios and their functions and was apparently drawn up for the purpose of comparing the efficiency of the United States Motion Picture Studios with those of the Soviets. The other was a treatise proposing the formation of a Motion Picture Research Foundation which would function under the direct jurisdiction of the Motion Picture Producers Association and would be financed by the member companies on an assessment basis in the same ratio as such companies are now assessed for other Association activities. The Foundation would have as a purpose the offsetting of rising costs in the industry and the enhancing of entertainment values. [REDACTED]

Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It has registered, listing as its foreign principal, Soyuzintorgkin Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures, Incorporated, and the Communist Party, USA, several

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of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including [REDACTED] and reliable informant [REDACTED] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [REDACTED] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant Abraham Naidich as a member of the OGPU, presently known as the MGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE  
INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE  
HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups- wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

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The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

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The third report, another supplemental report, issued early in 1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! — as I can assure you I am —."

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As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have hired former Secretary of State James F. Byrnes as their attorney and his first assignment will be to represent Johnston's organization when the Un-American Activities Committee holds its hearings on Communist activity in the motion picture industry in Washington, D. C. during September of 1947. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [REDACTED] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charles Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included Screen Actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner

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for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947 quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "90% of the Communist infiltration" was in the Screen Writing field, but that the Federal Government had also abetted the work. He related that in the testimony of 14 actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.